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A COLLECTION OF ART FURNITURE.

ONE of the most interesting collections of art works and art furniture that New York collectors and dealers have had an opportunity of buying, was sold at auction recently by Messrs. Leavitt & Co.

The property belonged to Mr. William Henry Hurlbert, and was brought together from all parts of the world, had been gathered from almost inaccessible corners of every Continent and were the selections either of the owner himself or of his personal friends. There were pieces that it will be impossible to duplicate, and others whose historical associations make them scarcely less valuable.

The Sèvres and Savony and Chinese pieces were particularly rich, and with them was almost a jumble of the softest of Oriental rugs, beautiful Gobelin and Flemish tapestries, antique furniture of teak-wood, tulip and mahogany, silver ornaments, old French Noyer bronzes, carved jade urns damascened in gold or silver, and a good number of authenticated paintings by Turner, David, Ruysdael, Daubigny, Dupre, Nasmyth, Boulanger, and such a multitude of others that it is almost needless to enumerate them, the names comprehended the most famous and the most celebrated of ancient and contemporary artists. That these paintings were of no mean order may be understood when it is considered that one Turner alone was valued at \$30,000.

Among the noticeable objects was a Chinese vase of the Kang-he period, with incised decoration beneath the glaze; a Japanese teapot figurative of the God of Contentment; a fine *Sang de Boeuf* Chinese vase of the Kang-he period, which was presented by a great Hong merchant to Mr. Hurlbert; a teapot in old Satsuma, handsomely decorated in gold and colors with scenes from the poets of Japan; a valuable antique reticulated hanging vase, with silver mountings; a small Japanese deep plate, with open work, raised, flowered and gilded handles, decorated with figures and with a border in flame red, pink and gold; an ancient gold lacquered writing case, the top ornamented in pure gold lacquer and silver relief containing Japanese brushes and writing utensils.

The bronzes and brass work were numerous and notable in their character. A bronze statuette of Phryne, taken from Geromes picture of "Phryne before the Tribunal;" a bronze reduction of Clesinger's "Bust of Rachel" mounted on a pedestal of Mexican onyx; a bronze "Dying Gladiator," by Barberdienne, mounted on a vase of Scagliola marble; bronze reproduction of the Narcissus, found at Pompeii; a library set of a clock and candelabra in iron, damascened with gold, representing a conflict between two knights in

full armor; the Column Vendome in bronze; a bronze reproduction of the bust of Mme. de Pompadour as *Diana*, found near Paris in 1866; a pair of beautiful French fire gilt bronze candlesticks, in the form of lizards twining round the legs and talons of a griffin; a fine mass bell of the sixteenth century; an old barber's basin for holding under the chin, made in China for the Spanish market in the eighteenth century; an ancient Japanese image of Buddha from a temple near Hiogo, in wood, painted and richly gilded, the star Sapphire set in the forehead and canopied by a richly carved sacred leaf; a large library fauteuil covered with an old Egyptian cloth; an extremely handsome Boule clock of the time of Louis XV., in running

DRAWING ROOM DECORATION.

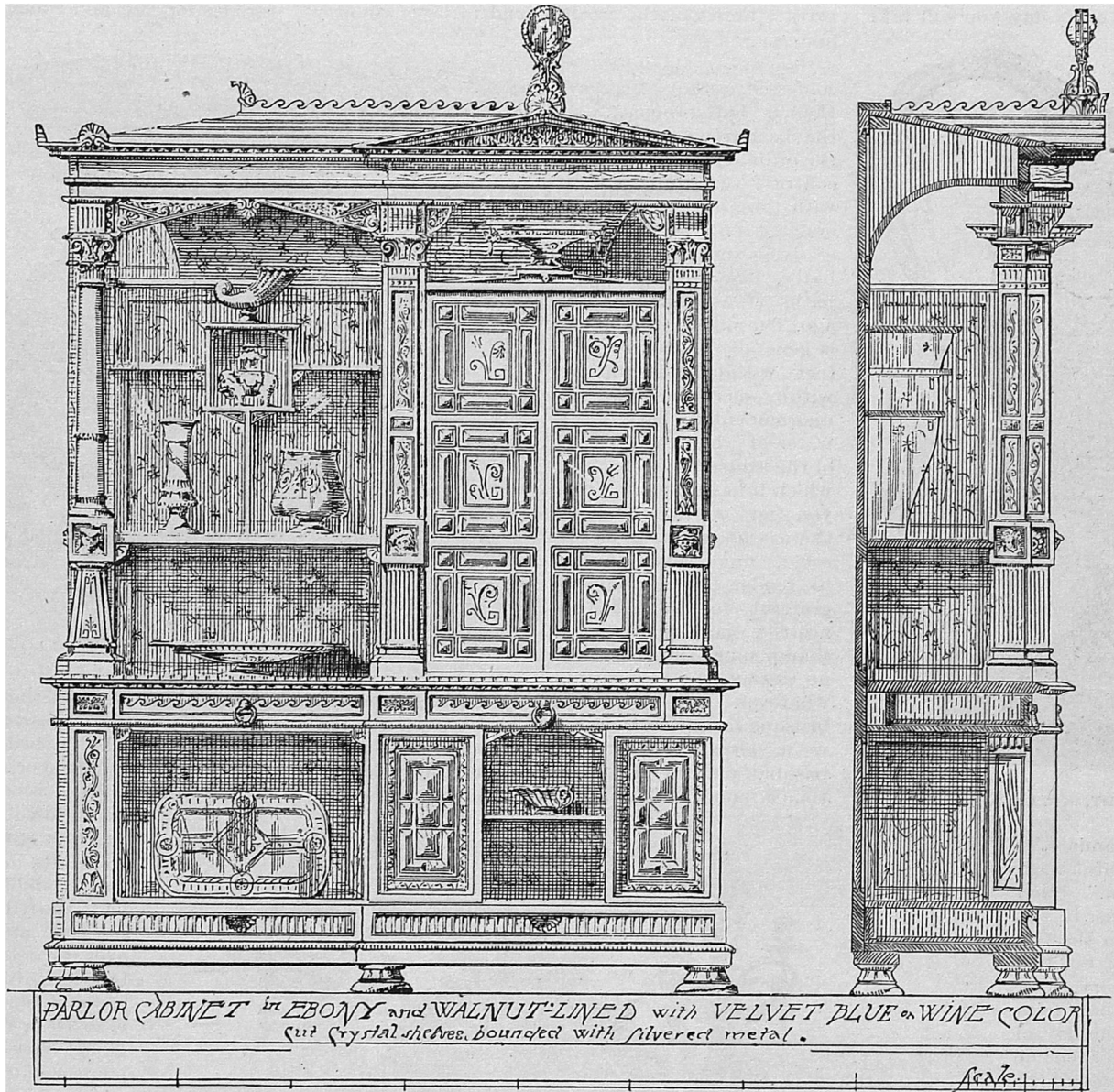
THE Queen Anne Style has been the means of introducing several novel features which greatly affect the drawing-room: it brought with it those beautiful windows with the centre arch and small panes at the side, which are so characteristic of it; doors with either light pediments or arrangements above for the display of pottery, window-seats, and wooden mantels, and a hundred-and-one other details, which, until a few years ago, were absent from the exteriors and interiors of our homes.

Of the Anglo-Japanese style we need not speak further than to say that it introduced Japanese fans and umbrellas, slender and eccentric furniture, and a superabundance of *bric-a-brac*. Although our drawing room decoration benefited in a manner from its introduction it died out almost as speedily as it came in. Having thus refreshed the minds of our readers as to the past history of the drawing room, we will now proceed to give a few hints as to the best methods of decorating and furnishing the leading reception room.

Even in a middle-class house (which, by-the-by we are for the most part considering) the drawing-room should be the most elegant of all the apartments. It should speak the taste of the owners, and although reserved in a measure for the reception of company, it should yet have the appearance of an apartment which is occupied by the family. It is folly to preserve a room solely for visitors, for, not only is it inconvenient in a medium-sized house to do so, but it is very disagreeable for guests to be shown into a room which is evidently reserved for them. There is always a coldness in such an apartment, it looks too neat and prim by far, and an "at home" feeling is a once put to flight.

There are not a few people who thus mismanage the furnishing or usage of their drawing rooms. Their number twenty years ago was legion, now, however, since the introduction of art into our homes, such cases are fortunately becoming more rare. The drawing

room should be furnished in an as artistic a manner as possible, but comfort and utility must be studied. It should not have the appearance of a room in which no work can be done, and where speaking, card-playing, and music are the only pastimes in which one may indulge. It should impart to the visitor a sense of relaxation, and, therefore, be furnished fully, but certainly not overcrowded. The taste to be displayed in a drawing room cannot be purchased. It consists in the skilful posing of form and application of color, matters which depend upon many conditions. Success is only achieved by the skilful juxtaposition of color and form in such a way as produces rest and harmony.—*The Cabinet Maker and Art Furnisher.*

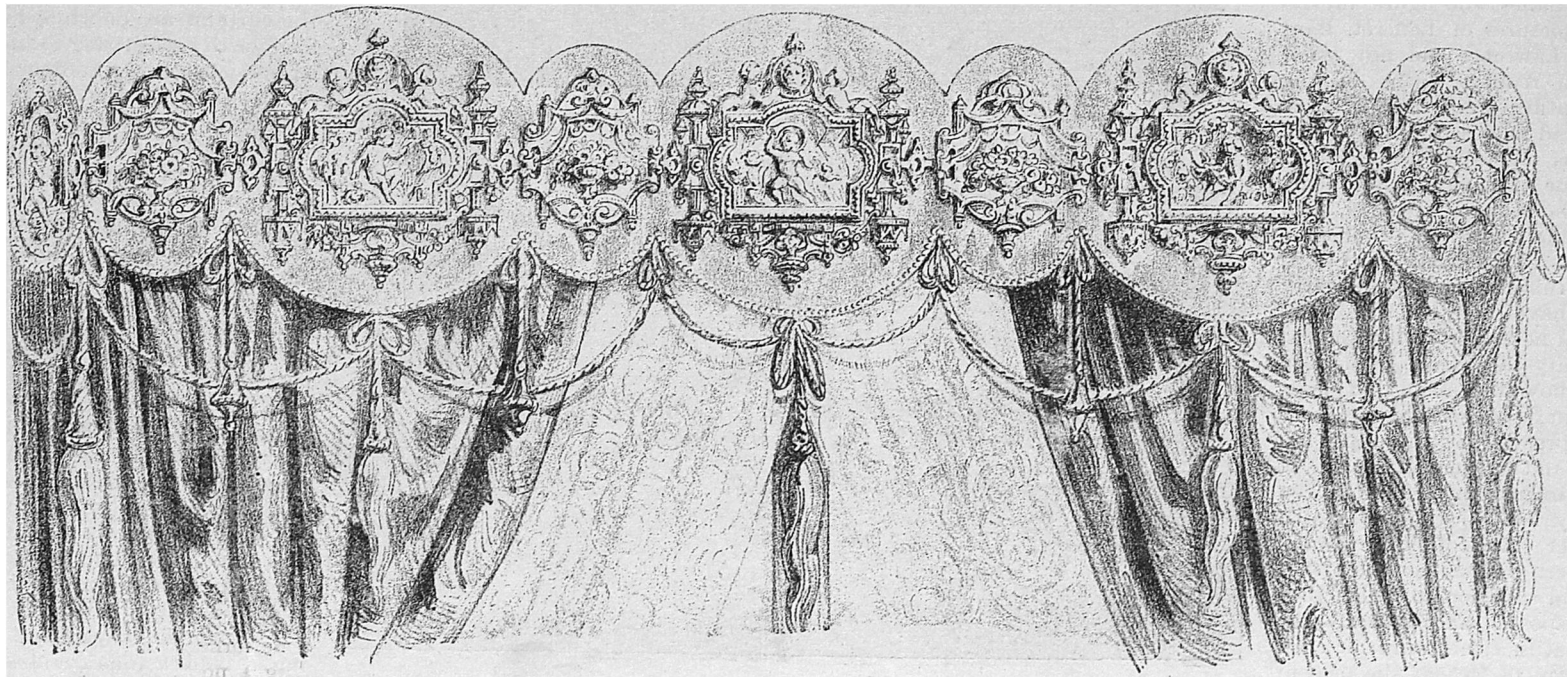


DESIGN FOR CABINET BY RAPHAEL GUASTAVINO.

order; a cheffioner in the finest tulip wood; rare toilet tables and mirrors, inkstands, mantel ornaments, etc., etc.

For many years these gems of decoration have furnished the bachelor apartments of Mr. Hurlbert at the University Building, and they are sold and scattered upon Mr. Hurlbert's retirement from literary life and a contemplated residence in Europe.

Outside window shades for the summer may be made of China matting, which keeps off the sun and admits a free passage of air.



FRENCH DESIGN FOR WINDOW CORNICE.